

Staff Copy

ORIGINAL MUSICAL COMEDY

"I DON'T CARE
WHAT YOUR
MOTHER SAYS!"

SUN. 25 AUG. 1963

2030 HRS.



HILLCREST



~~Rascher David~~ / 1ST Draft JULY '63
~~Lights~~

Mask & flour —
newspapers.

Score:

- 1- Lin An Introvert 34-35
2- Superficial Relationship 14
3- Rotten Hypocrite (31-32)
4- Lin Indispensable 6

Gray — Lights
Perry — Stay Mgh

Props
1- ball — (big) — foam one

Vio — SP 2-3/08
Joyce Adkins — 3284

Miss. Chandler Jr.

(The) I Don't Care What Your

Mother Says (Review)

An original musical-comedy in two acts

Book and Lyrics by
RICHARD BERMAN

Music ----- by
HENRY DEARBORN

FIRST PERFORMANCE

August 1963

Hillcrest Service Club
Fort Devens, Mass.

THE I DON'T CARE WHAT YOUR MOTHER SAYS REVIEW

ON STAGE ACT 1

1 - Takes place in a theatrical agency. Office is
ranged. Harry Ospow, Agent, is seated at his desk
stage - phone rings

Harry: Hello---Woolard Theatrical Agency---a what-

5/11/49 a hooper-er-pardon me TAP DANCER---lady you
want Ted Mack this is a professional agency-

No lady-you don't understand-There really

ah-well there isn't any such thing as a

tap dancer anymore-tedays dancing is(aside

to stage right) what did Phil call it(resumes

conversation- says next word as if he's

using it for the first time) IMPESSIONISTIC &

INTERPERATIVE * Now we handle this guy and

gal that are really smash- see this girl plays

a method tree and this guy well he's a method

dog and ----- to be a theatrical

(to audience in contemplative manner)

(puts phone down)
HUNG UP- I expected that- everybody hangs

up on me. You know when I call the weather

the record skips--- I remember one time when---

(knock on door- Harry opens door and Beatnick

prances in and assumes lotus position in

middle of floor --- He begins to recite---

Seated
SC.
front

Beatnick: Oh exalted one (Beatnick ball out of desk)

I called you- ²¹¹ All long distance

You did not answer me

No longer - are you- in my mind

A superman without a graven image

HARRY X's SC in for closer look

Sam: Excuse me sir but I'm afraid you

runs up almost hurray.

Beatnick: Man is trapped in yellow ceramic tiles

beneath the ground.

HARRY Circling

Sam: Listen fella-I don't know your game but

I'm a busy-----

Beatnick: In the Abyss - you grope for what you

hope exists

And how you scorn the pessimists

Who view your lives through foggy mists

(Beatnick hops up and slides over to

Harry ~~Sam~~ backs away toward desk.

Beatnick: ^{Seats him} Man- like you're supposed to be a theatrical

agent - But I can tell from those baggy

pants that you're still foolin with seal

HARRY acts in Vegas.

Sam: I understand- You came all dressed in

black to prove to me that you're a seal

and you can do anything they can do only

you talk better.

(Harry pulls small beach ball out of desk)

Harry: Here-balance this on your nose

Mike: But man you DON'T understand - It's like I recite

I recite like anything and mostly in coffee houses

Harry: This ain't no Coffee house

Mike: That's just it- now you dig - see it's like

man can't live on coffee alone and I'm for

being a chip off the big rock candy mountain-

you know- in the vegetation - I can see you're

not with me- I want to make money man - no more

expressos for me - from now on it's Blue and

Gold banquets and Bar Mitzvahs.

Harry: You mean that stuff you were recitin' is HEBREW.

Mike: Oh NO NO NO man - in your language I'm a poet.

Harry: Son, I'm afraid theres not much room for you in my language

Mike: Slow down Charlie - Like I don't have to stand

here and be insulted- you are talking to an

integral part of society - Its not like I really

need charity man- I got a job

Harry: Dont tell me.

Mike: I hate to put you down man but like you're

judging me superficially- I mean like these ain't

my work clothes - (I'm from QQ&T)

(beach ball)

throws right back

POET

To audience

To audience - noble stance

Harry begins speech

Harry: Who's he?
 (To Harry)
 Nick: No man - thats class - thats like storyboards
 and martinis - you no man - its like an ad
 agency.

Harry: I know I'm setting you up with this line
 but what do you do there?

Nick: I'M a watercooler (assumes pose that he
 believes a good watercooler should look like)

Harry: (searches coat pockets for cigarette - stares
 at beatnick with quizzical expression)

Nick: PLEASE LEAVE
 (grabbing Harry)
 Again you don't dig - you just have to believe

you're a water cooler and you are one - Look
 man (takes up pose again) I'M the best water
 cooler ever conceived (hold)

Harry: You get paid for that?
 (hold)

Nick: You know it man - I mean people keep strollin'
 by and dropping money in my dixie cups.

Harry: Sympathy
 (drops pose)
 Nick: You got me there man - I mean I don't know -

People are crazy (Crazy stance)

Harry: And what do you do if somebody wants a drink
 of water?

Nick: Aw man - come off it - nobody drinks water
 in an advertising agency. (pose)

Harry: (pose) near door hold
 till Harry begins
 Spiel

Nick: (pose) near door hold
 till Harry begins
 Spiel

Harry: (pose) near door hold
 till Harry begins
 Spiel

1-5

(leaves beatnick in watercooler position -

Begins to speak as curtains close behind him)

Well - you can see what I have to put up with

To a layman it looks pretty simple - get a

show - get an act - throw em together - and

fly to Miami with your 15% - It's lucky it's

not 20% - I might end up in Cuba - Anyway it

didn't used to be so bad way back when - But

then each performer decided he or she had to

cultivate an image - Isn't that ridiculous -

What kind of image does Lassie have - Lassie is

a dog - If Lassie and Marlon Brando formed a

team - In one movie ~~XXXXX~~ Marlon plays a

policeman and Lassie plays a dog in another movie

Marlon plays a school teacher and Lassie plays

a dog - Lassie is always a dog - All right so now

I'm buried in publicity releases and they call

me a public relations man - I'm supposed to

build up their image - Couldn't you just see

me sending an image building release to Walter

Winchell about Lassie - Dear Walter - Lassie was

a good dog today - she made on the paper - What

else can you say - So I'm a public relations ~~man~~

and wife is hounding me to get an attache case

We visited my son at camp last summer and all

the counselors walked around with white tee

shirts, white shorts, and an attache case.

Spot
on
the
SC.

Comes SC front
on spot

Cut
down

out

1-6

My wife says "Harry Ospow if those Joe Colleges
can run around with an attache case, you -
a public relations man should have one"-
I told her " If I was a Joe College - and had
it to do all over again I'd carry an attache
case but I wouldn't marry her. Things wouldn't
be quite so bad if my partner were around once
in a while - Oh yes - I do have a partner even
though you only see one desk in the office -
He doesn't need a desk he's never here -
always out seeking fresh, young, talent. In
the past year and a half he's discovered
nineteen strippers, two hatcheck girls, a
retired oboe player, and fifty four creditors.
What he'd do without me I don't know (he
laughs) Its fun to think about though

SONG -I'M RATHER INDESPENSIBLE

I'm rather indespensible
The sort you can rely on
Not simply to get by on
I always am the guy on

your list
And you'll persist
You can't resist
I'm SUN KISSED
(Floridian)

Amidian

A world that uses me as its tracer

(A sort of guide)

Not an aside

But an applied

FIRST PLACER

out

incorp. Song with
dance

under things
etc.

Harry joins in on the laughter but again he is just
playing along)

I'm rather indispensible
Your morning cup of coffee
Your evening milk and pie
That's I--

---AH---

--That's me
So you see
Without me all the world would be lost
Unfortunate considering my cost
Yes only moments of your time
Would convince you friends that I'm

Sublime
And even though this ----- Rhyme
is a Crime

Its purpose is to prove to you (that
(all sorts of noises are heard backstage and
Harry must scream the last two words in order
to be heard)

I'M INDESPENSIBLE

You'll excuse me - I think that's my partner -

probably ransacking my desk for a tranquilizer.

He has these hallucination well- you'll see----

(curtain opens and Sam is running about the office

turning things over - Harry approaches him cautious-

ly) *she is - she just doesn't react.*

How many this time Sam (Harry appears to be playing

along with Sam - almost in the manner a mother

would listen to her child tell her about a nightmare)

At least TWO THOUSAND and they're much bigger.

Did they follow you in

I'm not sure - They were on the subway - and well

I have this new gimmick-see-I wait until the doors

are just about to close and then I dash out (he

begins to laugh hysterically as he says these lines-

Harry joins in on the laughter but again he is just

playing along)

*Pots of laughing
etc.*

*NOISE
talks
down*

full lights

*(looking around office) under things
etc.*

Its really quite funny to watch them bash up against the doors - Why I bet a third of them split in two - and

Rest easy Sam - They're probably all the way to Pelham Bay by now - That is if it was an express It was a local and they could have changed at 125th St. and come right back.

Confiding
(suddenly serious) Have you told Sheila about this yet.

Not really - I have hinted you know but its hard to tell your fiancée that you're sporadically attacked by swarms of florescent swizzle sticks

looks around again
fuore

How do you think she'll take it?

Its hard to say - Sometimes I feel that she sees them too -but - well you know how self conscious she is - she just doesn't react.

While were discussing Sheila - you've been seeing her for three years now and I've never met her.

Well, neither have I - in a sense - she's very withdrawn and not at all fond of meeting people - quite a homebody really

Then how did you-ah-discover her?

In a closet

In a closet!

knew the difference.

Yes, see she was playing the flute in there and
well I - I was chased in by the

Swizzle sticks

Yes

Do you have a picture or something - she sounds
well - interesting to say the least

No I don't - as a matter of fact - now this is
going to sound silly - but I've never seen her
face

(screams) YOU'VE NEVER WHAT?

She always wears a mask - yesterday she had the
cutest one on - She was a French dentist with a
white beret and

(screams) SAM!

(meekly) Yes

Does she - I mean - can she talk

(amorously) She gives sexy grunts (pause)

she's coming over to pick me up any minute if
you'd like to meet her.

Yes, sure but don't you think we should clean up
a bit - This place is a mess - You know Wiess,
down the hall, the practical joker - He told me
that he came in here last week and dumped a whole
can full of trash on the floor and we never even
knew the difference.

So get a maid

And where do you expect me to get the money to

hire a maid

Quit smoking - See its some kind of complicated mark-

eting theory of substitution where if you don't

spend your money on one thing - you have it to

spend on another.

So why don't you quit smoking?

What would we do with two maids?

O.K. Just for the sake of variety - why don't

you clean up the office today *(Starts to clean up)*

I can't

Why not

(holds side-grimaces) I've got a terrible pain
in my ulterior motive *(grabs sides)*

Your ulterior motive?

Yes its right near my trendex and its killing me

Whats a trendex?

It's something like a dukedom *ONLY* much larger -

How is your trendex Harry?

(in disgust) SHUT UP

So is mine - I guess its the weather or something.

(there is a knock on the door) Come in- my sweet

(soldier walks in carrying manuscript in hand)

of all monsters to date - He is a gigantic scuff

mark with 18 unpolished legs and you can't bounce

a quarter on him.

Knock

Sentinel

1-11

(to Sam) Is this Sheila - thats an effective mask
she's wearing

(appears flustered - turns to soldier) Yes

(excited) Sir, well, you see sir, I wrote this

play sir and I'd like to read it to you sir but
sir, you see sir, it's like this sir, well, what

I mean to say is sir, ah, well sir- I have to
be back on post -ah- to re-enlist sir - in a half an
hour sir- so would you kindly look it over sir
and tell me what you think of it sir.

Whats it about - son

It's a monster story sir

We don't handle any monsters - you want the Wiess
agency down the hall (takes script - flips through
pages) I'll look it over and let you know what
I think of it by Tuesday.

Thank you very much sir (comes to position of
attention - does an about face and marches out
the door)

What's he trying to prove

I don't know I think that's the way they do things
in the army. (begins to look at script and read

aloud) The Gig Monster - The story of the un-
controlable gig - the gig is the most terrifying

of all monsters to date - He is a gigantic scuff
mark with 18 unpolished legs and you can't bounce
a quater on him.

Knock

Seated

Large Plant

1-12

(he is interrupted by another knock on the door
Sam opens the door - Sheila is wearing a "woody
Woodpecker" mask and a big cardboard box - she
looks around for a moment and then quickly hides
behind the desk - Sheila doesn't always groan-
Every once in a while she makes sarcastic remarks
about Sam - but Sam doesn't seem to hear them -
although everyone else on stage does and reacts
We get the impression that she is taking Sam for
all he's worth and that the only reason she is
wearing a mask is that she can't stand to look
at him- -- -- Sam and Harry stand on
either side of the desk)

He groans
Sheila this is Harry - remember I told you about
Harry my partner

groan *X (hides more)*

Sam told me all about you Sheila

groan *X*

(to Sam) That wasn't a very positive groan - just
maybe she doesn't like me

Nonsense Harry - she likes you very much - she
speaks her own language - once you get used to
it - why you can carry on conversations for hours-xx
watch- groan - groan - groan (and other various
improvized noises)

(a few groans , noises etc)

*(Sam takes Sheila
by hand & C
to Harry)*

1-13

Large Plant

What did she say?

(seriously) I think she likes you a bit too much
Sam - don't be silly - after all you've gone
out together for seven years - that must make
for a pretty serious relationship

(to audience)
(laughs) That big lug - If he didn't have so much
money to throw around - I'd drop him like a ton
of bricks

(double take - can't believe his ears)

Did you hear that Sam?

What

Sheila - What she just said

Oh yes - you mean that groan - It meant we'd
better leave soon or we'll be late for the show.

(looks at Sheila - then back at Sam)

That's all she said

(to Sheila) Did you say something else honey?

Groan

(nervous laugh) Pats Sam on back) Well its, ah, just

about time for me to be running along - mustn't
keep the little woman waiting - Have a good time

you two (exits)

(comes out from behind desk - walks over to Sam)

goes

(SR)

Sam

get her out from behind it



1-14

You know honey in a sense we have a better re-
lationship than most couples - what with your
wearing the mask and the cardboard box there's
not as much emotional attachment involved.
What I'm trying to say is . . .

SONG - SUPERFICIAL RELATIONSHIP

We've got a superficial relationship
Cluttered with superficial airs
We've got a superficial relationship
No worries - distrust - No cares

We've Got a superficial relationship
Others may call it odd
But We've got a superficial relationship
A lovely detached facade

Oh you'll never hear me ask dear
Please remove your mask dear
I like you the way you are

You never could deceive me
I know that you would leave me
Should I sell my sleek new car

We've got a superficial relationship
True love will have to wait
Because we've got a superficial relationship
And I feel obliged to state
IT'S GREAT

Honey before we go - How about a little peck on

~~the beak (he attempts to embrace her but can't
seem to get around the cardboard box- she backs away
well, all right honey (takes her hand) Come on
were going to have a great time tonight~~

La: (faces audience) GROAN (both exit stage left)

CURTAIN

1-15

SCENE TWO

Rose

- 3 + 2

Scene two opens in the office - Blond folksinger is seated on desk - She is clad in dungaree material - no shoes - She is strumming guitar and humming as Harry enters office.

Harry

How did you get in?

Through the window - I'm quite good at climbing-

I used to love to run barefoot up the mountains-

with the peasants as they went to tend their sheep

You get that clean wholesome feeling of good earth

running through your toenails - you know what I

mean? (scratching herself now & then)

Yes I - No I don't know what you mean and although

I may be a peasant soon myself I can't see what

any of this has to do with your being here.

I'm seeking employment

I hope this doesn't hurt your feelings but what do you do?

I'm an ethnic folksinger - I represent the real people (hits guitar)

Who are the real people?

The ones who spit and scratch in public - Those

are the real people, here's an example - like the

dockworkers - They're real people - We are all

basically dockworkers

(looks her up and down) YOU'RE a dockworker.

1-16

- Yes and I sing the song of the dockworkers -
And when I walk - *(walking SR)* all the dockworkers walk with
me

: (looks her up and down again) I can imagine -----
Do you spit and scratch in public

Yes - and I pick my nose - that's being very real

: How would an old phony like myself go about be-
coming real?

Yes: You must disregard all superficialities and get
down to basics

: *(working her up & down - then turning out to audience)*
It's a little early yet to get down to basics

don't you think?

Yes: Listen to this and tell me if it moves you - - -
YO-DE-HUM-DUM-DUM

THE COTTON IS GROWING IN THE FIELDS

YO-DE-HUM-DUM-DUM

: *(frightened off to exit)*
It moved me a bit closer to the door but that's
about all

Yes: That's because you don't have the spirit of life
and nature - You must feel an attachment to every
living thing - every plant - all of nature - I'll

give you some spirit - when I yell- Whats the
spirit of the peach - you yell- fuzzy-fuzz-fuzz-ready

Yes: Well I -----
I shall be here

(today to make note)

1-17

(taking her by arm)

Good - here goes (loud) Whats the spirit of the peach

(meekly and in dismay) fuzzy - fuzz -fuzz

: Do you feel it

: (humors her) Why - yes I do, of course (he begins

to sing) YO-DE-HUM-DUM-DUM

The cotton is growing in the fields

YO-DE-HUM-DUM-DAY-

That's very good - very good

: If you like that wait till you hear my new con-

temporary folk song - It's called

ALL I HAD LEFT WERE SAD REGRETS

AND A PACK OF HER MOTHERS CIGARETTES

SO audience
(NEWPORTS)

: This is all quite charming but I've got a dental appointment at

(looks at watch)

I sing impromptu songs too - I'll sing one about your dental appointment

YO-DE-HUM-DUM-DUM

The dentist is extracting in the fields

YO-DE-HUM-DUM-DAY

: That's-ah-nothing short of great - WHY? why don't

we make an appointment for sometime in the near

future, to hear your entire repertoire

(Hoderk to make note)

: That would be wonderful - when shall I be here

1-18

(taking her by arm)

...n't exactly thinking of meeting here - what
... to say is that your songs are so warm and
... and the atmosphere in my office is so ~~warm~~
... and barren - how I have a nice little apartment
...rogantly) Sir - I have ^{breaks away} one more song for you

YO-DE-HUM-DUM-DUM

The theatrical agent is way out in left
field

YO-DE-HUM-DUM-DAY

(she exits)

(hangs guitar over his head) (lights out)

SCENE 3

(Harry is seated at desk - Sam on desk top)

Sam - you're going to have to stop going out on these
expensive dates with Sheila.

Because ~~you're~~ spending money that we don't have -
~~you can't credit yourself on a business like this.~~
But Harry - I like to take Sheila out and show her

a good time - Last night we went to a coffee house
They had ~~MYX~~ a wild poet there - you should have
seen him Listen to this: ^(imitates speech)

Oh exalted one - I called you - 211

(screams) Sam (pause) I've heard it already.

Now will you listen to me - if we want to make money
we've got to have a gimmick - something that will
attract crowds

(raising arm)

1 - 19

rise

excitedly

ment.) Another Houdini (pause - then says *pensively*)

Another Houdini! - ~~XXXXXXXXXXXX~~ I've got it Sam-

Another Houdini only this ones a hypnotist (he is
excited now and pacing back and forth) I mean this
guy is such a hypnotist that if you look at his

picture you're immediately in a trance - this guy
is such a hypnotist that if he calls you on the

phone just the ring would put you to sleep - I mean
this guy is such a . . . *OK*

Just a minute Harry - How do you plan to get this
hypnotist

I'll get some guy off the street and train him.

You'll train him - lets be realistic Harry - you
couldn't hypnotize a hibernating bear.

Me - We'll give him lots of books - and rehearse him
for a couple of months

I can see it now - *Cost to audience* Some lady in the audience will
be saying " I know him - he's Sam Schwartz my grocer -

he's as much of a hypnotist as I am A scuba diver.

fact Yes astute of you to think of that - That's way we
have to find someone who is almost totally unknown -

Someone who's been hiding all his life
Where will we find the lucky hermit

Follow me

exit (lights)

CURTAIN

back and forth

1-20

SCENE FOUR

on Stage *SC*

(This is played in front of curtains - Scene takes place in a library - Three round tables with chairs and any other props available to give the impression of a library - Two signs read "QUIET PLEASE" and "New York Public Library" A meek - ~~WILLIAM~~ mild

mannered young man is seated at ^{center} a table reading a book - Harry and Sam enter and sit at his table

They are carrying newspapers

(to Wellington) Nice day - huh

Why - oh yes it is a beautiful day - It's 76 degrees with a prediction of light showers on Tuesday - the humidity is 60 per cent and rising The barometer reading is

(points to book Wells is reading) Good book huh

(excited) Oh are you interested in cabinets

So I live in the city - Listen my name is Ospow,

Harry Ospow and this my friend Sam Crossroads (they

extend hands) Its nice to meet you Mr - ah

Silvertooth, Wellington the second (smiles and

blushes and says proudly) My stage name used to be

Rock Silvertooth

You've been on the stage

(Wells is interrupted as Silvertooth enters)

IXIX 1-21

I was a tap dancer - I came in second on the Ted show.

do you do for a living Mr. Silvermouth

tooth

care of Mother - She hasn't been well for the

thirty years or so.

very noble of you Mr. Sawtooth

Silver

gives me an allowance - I've been saving my

and buying land in Arizona - I have thirty acres -

do you like to buy some

all thank you but I

as all says its rich and fertile and only thirtymiles

Phoenix

I'll consider it Mr. *Up to you* ah- I'll consider it ----

you know we have something in common - you having

theatrical experience and well, I'm a theatrical agent

he winks at Sam)

other told me never to trust theatrical people - *(up again)*

he said that most of them are (pause) sort of oddballs

if that isn't the silliest (he is interrupted as

he jumps out of his seat)

(Hells about to run out)

1-22

THEY'RE COMING - THEY'VE FOUND ME - THEY'RE COMING

(he runs over to and crouches down behind woman sitting at next table) LOOK OUT LADY - THEY'RE COMING

My word young man - control yourself - (suddenly concerned) what's coming?

THE SWIZZLE STICKS - THEY'RE COMING

(to lady) You'll have to excuse him - this only

lasts for a few minutes and

(all at once she sees them too) LOOK OUT MR.

THEY'RE COMING

Excuse me madam but what. . . .

The swizzle sticks - can't you see them (she and

run off together trying to shield themselves

from the sticks - Harry returns to Wellington who is obviously badly shaken)

Now as I was saying - theatrical people are just like everybody else - the notion that we're oddballs preposterous

It was quite a pleasure meeting you Mr. Ospeow (grotes for an excuse to leave) I-ah- have to give mother

her medicine and you know the way public transportation has been lately - I'd better leave right away

My not let me drive you home

exit wings

at all I was only a top dancer.

(Just here I leads him back to M)

To VA 24

1-23

IN

Office

Thanks very much Mr. Ospow but I have a lot of stops to make and I really would'nt want to put you out like that

Well then, since we have some much in common (gives sly look to audience) why don't you stop over the office and we can discuss the way show biz used to be - you know before television and cinamascope

Harry's
Wells
draw over
Wells should be

(is touched by Harry's complimentary manner)
Why I'd be delighted Mr. Ospow - Yes I'd be delighted

fine - How about tomorrow - say around three o'clock

Yes, that would be wonderful

Here's my card - we're on the fifth floor- The only office with a screen door

A screen door?

(absently) Yes - Sam says they can't get through a screen door

They?

The ah - listen - I'll see you tomorrow Mr. Goldfilling

Silvertooth

Yes Silvertooth (they shake hands - Wellington exits) Good bye - there (to audience) today a mothers helper - tomorrow- the world's greatest hypnotist

(realizing)

exits SR.
down SC.

Office

1-24

Sag maybe I am a public relations man after
all (begin to exit) 3 Bridges as one strong

SCENE FIVE

(three lounge chairs have been added to
the office. Harry, Sam, and Wellington
are seated. Both Harry and Sam are drinking
martinis. Wellington is sipping tea. -
Harry and Sam constantly exchange knowing
stares.)

It's awfully nice of you two gentlemen
to invite me here but I was only a tap dancer

and

ONLY a tap dancer - will you listen to that

Sam - ONLY a tap dancer - why in the days you
and I remember tap dancing was a big attraction
wasn't it Sam?

under plays
Oh yes it was

Of course today people aren't satisfied with
just good entertainment - They want something
unique - something bizarre - Isn't that right
Sam

Well - in my opinion -ah- why yes that's right
Of course Sam - Today the people who are
making the really BIG money are the hypnotists
eh Sam

Well & ka
Harry sitting
to him
Sam not
looks

1-25

7/100.

Am catagorically speaking - I would tend to agree with you Harry

Naturally, Wellington, I'd venture to say that if you were a hypnotist you'd be able to buy all of Arizona inside of two or three months. - I'll be frank with you Wells - We didn't invite you here just to talk over old times - We realize you're a busy man - What with your mother's pills and your cabinet study - Let me start from the beginning - Sam and I have been interested in backing a hypnotist for years now and what we needed was a man with a dynamic, magnetic personality - A man worthy of sharing the wealth of theatrical knowledge Sam and I have acquired through our many years in the business - A man with drive and potential plus enough show biz background to enable him to fit right in and start pitching ^{use} Sam and I are both counting on you because Wellington Dentureplate - you are that man

Silvertooth

Yes Silvertooth - ^(over to Sam) Sam isn't it just wonderful that our good friend and fellow promulgator of the arts, Mr. Silvertooth, has so kindly consented to join our organization.

files back after back on Wellington until his

are full)

Handwritten notes and stamps in the bottom right corner, including a circular stamp with the text "Harry Wells" and "Sam".

In my opinion.

I really don't

(Cries to Wells)
I know what you're trying to say - you don't

want to impose - Now isn't that silly - we're

all a team now - all for one - one for all laughs

and that sort of thing *falls on the back causing him*

But how. *falls to the floor - Harry and*

Don't say it - don't say it - you want to know

how much fee Sam and I are taking from your

little gold mine - Wells, we realize that you're

not a wealthy man and you have expenses just

as we all do particularly with mother being ill -

That's why Sam and I are only taking our usual

sixty per cent. *shows up paper*

(murmuring up) (weakly) sixty per cent *shows up paper*

(telling) SIXTY PER CENT *(certainly)*

(aside to Sam) will you shut up - *(to Wells)* Now

Wells - we've got to get started because we

don't have much time - knowing that you couldn't

pass up a deal like this - I've already booked

your first show - you open at the Decadent

theatre in Devens, Mass. in only two months

Two months - but

Also in anticipation of your acceptance Sam

And I purchased a few books on hypnotism

piles book after book on Wellington until his

arms are full)

Sam carries them over
Harry helps
Harry Wells
Sam
Heats books off shelves

1-26

But I can't

You can't thank us enough - I know - but we'll
have plenty of time for thanks later (Harry
is nudging Wells toward the door) Right now
it's time to bone up on our studies (he laughs
heartily and slaps Wells on the back causing him
to drop all the books to the floor - Harry and
Sam quickly pick up the books and put them
in Wellington's arms - they are anxious to get
rid of him before he realizes what has happened)
We'll see you tomorrow kid (leads him out the
door) Please don't tell anybody how you talked
us into this.

(after Wells is gone) What do we do if this fails?
We can always recite in coffee houses - listen to
to this (He recites as curtain closes)

The World is a typewriter

We're all broken keys in the
labyrinth of time

etc. - etc.

lights

Act 2 ~~Scene~~ 1 1/2 MINS

1-27

~~Cartier~~

NO ACT 2 ~~ACT TWO~~

Right
SC
& Signs

~~The typewriter being used in the typing of this script has no dashes or question marks. Performers will please make allowances.~~

Fanfare music

Scene one opens on Wellingtons show - sign stage left

Harry "The Decadent Theatre Proudly Presents EL WONDERFUL The World's Greatest Hypnotist" Harry Opens

WATCH FOR THE BOLSHOI BALLET

Spotlight only Mike:

2 Chairs Str.

Harry Good evening ladies and gentlemen In just a few short moments you are going to witness the most spectacular demonstration of hypnotic feats you have ever seen - the incomparable EL WONDERFUL - El is new to the field of show business so before we start I'd like to give you a short history of his background. El was

*Ko Koko
Daho*

born a normal red blooded cherry pie and football American boy in the little town of Main Street, North Dakota. El discovered his unique power of suggestion at an early age. On a family fishing trip, El kiddingly told his mother to go jump in the lake. Unfortunately Mrs. Wonderful had never mastered the art of swimming. The death of Wonderful Mrs. Wonderful was mourned forty miles around El, feeling personally responsible for the death of his mother has devoted his entire life to healing the sick with his unique powers. However, with the use of modern

(place in audience faces)
What kind of a show is this anyway?

His relations techniques we have be able to convince
to prostitute his art for a much more noble cause

And now my good friends without further adieu the

Decadent Theatre proudly presents The Cadillac of
artists EL WONDERFUL. (approx. ^{30 seconds} ~~two minutes~~ of fanfare

accede Wellington's entrance The curtain is open but the

stage is bare a tussle is heard backstage After about

thirty seconds elapse ^{Harry & Sam} Harry and Sam drag Wells out to the

edge of the stage Harry explains to the audience

ALL GREAT ARTIST ARE MODEST FOLKS YOU UNDERSTAND

Harry and Sam give Wells a pep talk and leave the stage

in opposite directions both assume the position of prompter

however both are still visible to the audience)

Wells is obviously nervous and shaken his voice quivers

he reads his opening piece from a piece of crumpled paper

stammers and continuously looks to Harry and Sam for

encouragement)

Wells: Ah Good evening ladies and gentlemen I am (forgets

his name and refers to paper) El Wonderful. yes thats me

El Wonderful ~~THAXWELIAN~~ the ah (refers to paper) worlds

greatest hypnotist Let me reassure you you now that there is

no need to be afraid of me (laughs nervously) AS A MATTER

OF FACT I'M DEATHLY AFRAID OF YOU (he begins to run off

stage Harry grabs him and pushes him back into position

Harry (to audience) modesty folks good old American

modesty (plant in audience rises)

Plant Hey what kind of a show is this anyway ?

66-
stage
noise

Harry & Sam
exit part way.

✓

29

Give him a chance to warm up folks like all great
 artists he's very sensitive - Yes that's what he is very
 sensitive (he slaps Wells on the back and almost knocks
 over) Harry leaves stage and Wells continues to read
 Now ah to make a little joke (he laughs meekly)
 guarantee this show will be a sleeper (he begins to
 laugh hysterically) Do you get it ... sleeper... hypnotist
 laughs again) Oh I think that's so funny (Wells begins
 to run about the stage laughing having a fit) Sam runs
 to try to settle him down as Harry speaks to audience)
 Harry Folks you know show people - anything for a laugh
 he laughs half heartedly) Now folks lets get the show on
 the road who would like to volunteer to be Wonderful's first
 subject. (beatnick who appeared in first act leaps on to
 stage)
 Harry : OH NO! (Wells is sufficiently calmed down now Sam
 almost pushes him upon beatnick) *Sam + Harry depart*
 beatnick (to Wells) Man like I really WANT to be hypnotised
 just looking at you I am falling fast asleep I mean
 say look I can't even open my eyes man like you're the
 best of the hypnotists Like I'm in a trance like ask me
 any question like ask me if I can act *O.S.H.O.S.S.E*
 Wells Well ah sir can you act?
 beatnick *WHE CAN I ACT* What a silly question watch this

(grabs Wells by the collar and says with
 emotion) I DON'T CARE WHAT YOUR MOTHER SAYS
 I COME ALL THE WAY TO POPLAR BLUFF, MISSOURI TO
 YOU (lets go of Wells collar and says) Watch This
 go to the middle of stage and begins to tap dance
 at the same time singing old standard

Hallo my baby

Hallo my honey

Hallo my rag time gal

Send me a kiss by wire

Burn my hearts on fire

(I love you)

Should you refuse me

Then you would lose me

And I'd be all alone

So baby telephone

and tell me I'm your own

returns to Wells and says) Like man you see I'm in
 deep trance like ask me anything ask me my name

Sir What is your name?

What a silly question (faces audience) My name

Barnard Bluehouse Friends that's B.L.U.E.H.O.U.S.E

Available Seven days a week for Protest marches, Bar

events, Cub Scout Banquets, TV, Radio, Commencements,

shows, Children's parties, & Seances and any other

any type functions

*Song + dance
 very comy.*

Rogersoll 7 4744 and in New Jersey the number is
 Law 6 2649 (faces Wells) Man you are a hypnotist to
 almost I mean like I just didn't know what came over
 he shakes Well's hand and returns to audience)

And now may we have our next volunteer(As he is
 King Sheila comes out on stage she is wearing De
 mask and cardboard box Sam tries to call her back
 to no avail)

(to Sheila) Are you a volunteer?

She (nods yes)

And you want to be hypnotized?

She (nods again)

(is more nervous than usual carries chair to her
 offstage and motions for her to sit down)

SING I'M A rotten hypnotist

(During Sheila speaks first four lines)

Now you're falling fast asleep
 Feel you're breathing very deep
 All at once you're counting sheep
 Eyes are closed you'll have to keep
 THEM SHUT

(to audience) THEN SUDDENLY I FIND I'M IN A RUT
 (Sings)

I'm a lousy sleep inducer
 A silly, frantic, poor excuser
 When I try to hypnotize
 They react with open eyes
 OH I'M A ROTTEN HYPNOTIST

I just can't seem to make my bids
 To delve into thier distant ids
 She should render slow reflexes
 Instead they'll send her "SOMINEXES"
 OH I'M A ROTTEN HYPNOTIST

out

? same
 one,

is there

Using watch.

to audience

have watch

When I wave my big gold watch near
 She says "Please fix me a Scotch dear"
 By tis time I should have snowed her
 Maybe I've got body odor
 OH I'M A ROTTEN HYPNOTIST

OH I'M A ROTTEN
 ILL BEGOTTEN
 IN A SHOW THAT THERE'S NO PLOT IN
 HYPNOTIST

as Wells finishes song San runs out on stage and
 has to pull Sheila off as she groans)

Sheila I refuse to let you be hypnotized you might
 groan something you didn't mean to groan.

He runs to center stage he is very perturbed and
 he says to audience) Folks we just received
 warnings A three hundred mile an hour hurricane
 coming this way so in order that you may get home
 we're discontinuing the show(boos,hisses and

and "we want our money back" erupt from plants in the
 Harry prodes Wells into taking a bow as curtain

SCENE 2

two takes takes place in Sheila's apt. All props
 than couch and telephone are left up to the discretion

Director As curtain opens, Sheila is making a phone
 call (Harry voice) Hello Wells - This is Sheila Remember me

But I thought you didn't talk

Don't be silly darling (she laughs) I'm talking
 business (she laughs) Now come over

*plants (2)**Wash is off!**Mike off stage.*

She (smiled.) Just looking at you last night put me in
 a mood and I can't stop talking

(Flattered) Really?

She Yes darling I mean you've done more for me than
 anything You're like a religion

He How nice of you to say that Miss Sensual - I'm sorry
 you didn't show up last night I hope Sam and Harry
 didn't get mad at me

She Don't be silly darling you were such a success that
 we're throwing a party tonight in your name and that's why
 I called to invite you

He Thank you so much Miss Sensual but I have to stay
 home tonight

She But that's simply awful you have to come to your
 party slip mama a sleeping pill in her warm milk

He But I -

She It's settled then Be here at eight thirty I live
 539 Seelick Ave Apt 6B Bye Bye

BLACKOUT

Scene 3



When light returns Sheila is seated on same couch there is
 a knock on the door)

She Why Wells honey come in sit down

He Where are all the people? *looking around*

She Oh I am so sorry They were all called away for
 an important business meeting

He On Saturday night

She Business is business (she laughs) Now come over

la (contd.) and tell Sheila all about yourself (she
lely* pushes him to a seated position on couch)

s KALLS Where is your mask ?

la Why don't you go over and turn some music on

ing

(walks over to record player and attempts to put
ed on but fouls everything up)

la (laughs) My you are the clumsy one aren't you ?

(laughs too) I can't even open an umbrella (they
continue laughing as she pushes him back on to couch
nny Mathis music can just about be heard from record
r)

you're so different you were so quiet last night,
you bring out the best in me Wellington actually
ery shy (she rises)

INTROVERT SONG

I'm not one to make speeches
hidemy face in a crowd
act as mother beseeches
do only what I'm allowed
then my friends pretend to reject me I'M HURT
I'M AN INTROVERT

read the paper on buses
pretend There's no one about
if a nearby gentleman cusses
stop the bus and get out
I'm afraid of Chesterfield bachelors I WON'T FLIRT
I'M AN INTROVERT

aybe I suffer from over protection
V ads say a bad complexion COMPLEXION
evertheless I'll remain quite docile
et them call me a living fossil

I'm a very conservative dresser
 I wear too much it's been said
 I've known some girls who wear lesser
 And they all wind up in . . .

Philadelphia with a promising lawyer
 When I sunbathe on the beaches I WEAR A SKIRT
 I'M AN INTROVERT

Wells, meeting you has been my revelation
 The Sheila you knew has gone on vacation
 Lately I've started to talk a bit louder
 Previously I would clam up like chowder

Since I've met you I'm changing
 Dropping my hair to the ground
 My patterns you're disarranging
 Whenever you are around
 Chalk me up on your list as a A CONVERT
 I'M AN EXTROVERT

Sheila (she grabs Wells and embraces him he, of course
 tries to pull away) Wells your just darling

Wells Miss Sensual you really shouldn't be acting like
 what about Sam

Sheila He's a fink!

Wells Why do you go out with him then

Sheila Well I mean a single girl living by herself needs
 the security and Sam is always there It's fellas like you
 that hide (she reaches for him he pulls away)

Wells Miss Sensual did you ever think of seeing a well
 psychiatrist

Sheila I used to see a psychiatrist he used to fall at
 my feet and say "are you my God" I could never understand

at

ls Well everybody needs some sort of God I mean some
ng to believe in

ila You mean like Sam's money?

ls No I mean like suppose something happens to you and
don't understand why what do you say

ila I say I don't understand it

ls That's foolish If you had a God you could say it

his will

ila Thanks for explaining that to me Wellington

you are bright anyway my psychiatrist began to

ly on my visits so much that when I missed two sessions

a row he committed suicide

ls (clears throat) I really must be leaving now

ss Sensual Its time for mothers egg nog

ila (plays with his collar) Will you come again tomorrow

ght? you know you are my God now,

really can't (she turns as if to cry) But I will Miss

(pause) Sheila (he quickly kisses her on the forehead

d runs out the door she turns to audience and sings

Since I've met you I'm changing
Dropping my hair to the ground
My patterns you're disarranging
Whenever you are around
Chalk me up on your list as A CONVERT
I'M AN EXTROVERT

CURTAIN

lan Hello Weiss Theatrical Agency My name is Sam Crossroads

I wondered if you'd have any openings for a tap dancer

etc. etc. Curtain closes then responds for cast finale

2 37

SCENE 3

is
Work in Beatnik folk songs do team
Soldier woman + lib
Curtain Calls:

Scene three takes place in the theatrical agency office
again Sam is talking to Harry

Well we opened and closed on the same day - we have
~~money~~ money in the bank our rent is overdue - what next

Harry I don't know chum listen we'll worry about it
later right now I've got a date with a folksinger (he

looks at audience and leaves)

Sam sits at desk head in his hands as Sheila and Wellington
walk in Sam doesn't recognize Sheila without her mask

He speaks to Wellington)

Listen Wells I know you feel guilty about this thing
that it was all our fault for talking you into it Who's

the young lady?

Sheila Its me Sheila I just had to say Good bye to you
before ~~Wells and I~~ Wells and I leave on our honeymoon

Sam, of course is astounded)

Wells Yes and thanks very much for all you've done for
me Mr. Crossroads

Sheila (said to audience) Me too

Offstage Female voice Hurry up Wellington I can't stand

for too long you know

Wellington Coming mother (They exit leaving Sam stonefaced)

for at least one minute Sam then lifts phone receiver and a

says

Sam Hello Weiss Theatrical Agency-My name is Sam Crossroads

I wondered if you'd have any openings for a tap dancer

etc. etc. Curtain closes then reopens for cast finale

Song reprise?
The End

Song
reprise
Woman in library
& soldier
Beatnik
folksinger
Harry Sam
Sheila + lib

~~George Farmer~~
~~Co F ASA~~

~~John Pinggi~~
~~Co. B ASA~~

~~Rich~~

~~F. Richard Allen~~
~~R ASA~~

Harry: HUNG UP *- I expected that - everybody hangs up on me. You know when
I call the weather the record skips - I remember one time when---
(knock on door - Beatnick prances in and assumes lotus position in
middle of floor --- He begins to recite-----

Beatnick: Oh exalted one
I called you- 211 long distance
You did not answer me
No longer - are you - in my mind
A superman without a graven image

Harry: Excuse me but I'm afraid you

Beatnick : Man is trapped in yellow ceramic tiles beneath the ground.

Harry: Listen fella - I d on't know your game but I'm a busy - - - - -

Beatnick : In the Abyss - you grope for what you hope exists
And how you scorn the pessimists
Who view your lives through foggy mists
(Beatnick hops up and slides over to Harry)

~~Harry:~~

Beatnick: Man - like you're supposed to be a theatrical agent - but I can tell
from those baggy pants that you're still foolin with seal acts in
Vegas.

Harry: I understand - you came all dressed in black to prove to me that
you're a seal and you can do anything they can do only you talk
better.

(Harry pulls small beach ball out of desk.)

Beatnick: But man you DON'T understand - It's like I recite - I recite like
anything and mostly in coffee houses

Harry : This ain't no coffee house

Beatnick : That's just it - now you dig - see it's like ~~xxxxxx~~ man
can't live on coffee alone and I'm for being a chip off the big
rock candy mountain - you know - in the vegetation - I can see
you're not with me - I want to make money man - no more espressos
for me - from now on it's Blue & Gold banquets and Bar Mitzvahs.

Harry : You mean that stuff you were recitin is HEBREW.

Beatnick : Oh NO NO NO man - in your language I'm a poet

Harry : Son, I'm afraid there's not much room for you in my language

Beatnick ; Slow down Charlie - Like I don't have to stand here and be
insulted - you are talking to an integral part of society -
Its not like I really need charity man - I got a job

Harry : Dont tell me.

Beatnick : I hate to put you down man but like you're judging me super-
ficially - I mean like these ain't my work clothes - I'm from
QQ&T

Harry ; Who's he ?

Beatnick: No man - that's class - thats like storyboards and martinis -
you know man - it's like an ad agency

Harry: I know I'm setting you up with this line but what do you do there?

Beatnick: I'm a watercooler (assumes pose that he believes a good watercooler
should look like)

Harry: PLEASE LEAVE

Beatnick: Again you don't dig - you just have to believe you're a water cooler
and you are one - Look man (takes up pose again) I'm the best
water cooler ever conceived

Harry: Who would like to voluntteer to be Wonderful's first subject

(beatnick leaps on to stage)

Harry: OH NO

Beatnick: (to Wells) ~~Man~~ like I really ~~WANT~~ to be hypnotized like just looking at you I am falling fast asleep I mean to say look I can't even open my eyes man like you're th most of the hypnotists like I'm in a trance like ask me any question like ask me if I can act

Wells: Well ah sir can you act?

Beatnick: CAN I ACT? What a silly question watch this (grabs Wells by the collar and says with much emotion) I DON'T CARE WHAT YOUR MOTHER SAYS WOULD I COME ALL THE WAY TO POPLAR BLUFF, MISSOURI TO LIE TO YOU? (lets go off Wells collar and says) Watch this

H ops to the middle of stage and begins t o tap dance at the same time singing old standard.....

Hello my baby

H ello my honey

Hello my rag time gal

Send me a kiss by wire

Honey my hearts on fire

(I love you)

Should you refuse me

Then yo u would lose me

And I'd be all alone

So baby telephone

And tell me I'm your own

(he returns to Wells and says) Like man you see I'M in a deep trance

Beatnick: (contd) Like ask me anything - ask me my name

Wells : Sir - What is your name ?

Beatnick : What a silly question (faces audience) My name is B arnyard

Bluehouse - Friends thats B.L.U.E.H.O.U.S.E Available Seven

days a week for Protest marches, Bar Mitsvahs, Cub Scout Banquets,

TV, Radio Commencements, Auctions, Children's parties, Seances and any

other family type functions. Call Ingersoll 7 4744 and in New Jersey

the number is Bigalow 6 2649 (faces Wells) Man you are a hypnotist

to the utmost I mean like I just did n't know what came over me

(he shake s Wellingtons hand and reeturns to audience.

Harry: You get paid for that?

Beatnick : You know it man - I mean people keep strollin by and dropping money
in my dixie cups.

Harry: Sympathy

Beatnick : You got me there man - I mean I don't know - people are crazy

Harry: And what do you do if somebody wants a drink of water?

Beatnick: Aw man - come off it - nobody drinks water in an advertising agency.

SONG - I'M A ROTTEN HYPNOTIST

Wellington (to subject)

Now you're falling fast asleep
Feel your breathing very deep
All at once you're counting sheep
Eyes are closed you'll have to keep THEM SHUT

(to audience)

THEN SUDDENLY I FIND - I'M IN A RUT

I'm a lousy sleep inducer
A silly, frantic poor excuser
When I try to hypnotize
They react with open eyes

O I'M A ROTTEN HYPNOTIST

I just can't seem to make my bids
To delve into thier distant ids
She shoul render slow reflexes
Instead they send her SOMINEXES

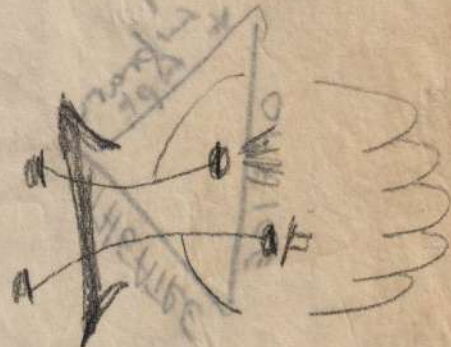
OH I'M A ROTTEN HYPNOTIST

When I wave my big gold watch near
She says--"Please fix me a scoth dear"
By this time I should have snowed her
Maybe I've got body odor

OH I'M A ROTTEN HYPNOTIST

I'M A ROTTEN
ALLBEGOTTEN
IN A SHOW THAT THERE'S NO PLOT IN

HYPNOTIST



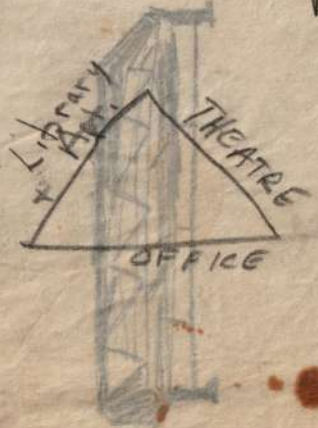
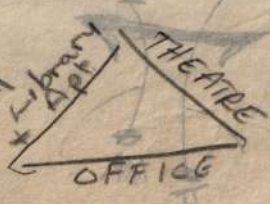
2/23/74
C. J. H. (handwritten)

Bank
Neddy
8/24/74

OFFICE
DESK + CHAIR
CABINET
TWO CHAIRS
MESS =
POSTERS

Part of
PLANT

OF SOLDIER - Dick Edwards.
TACTICAL



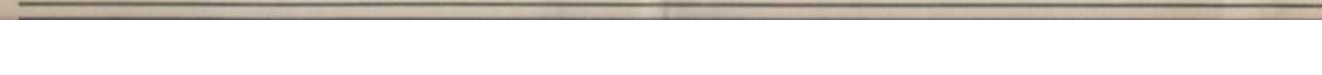
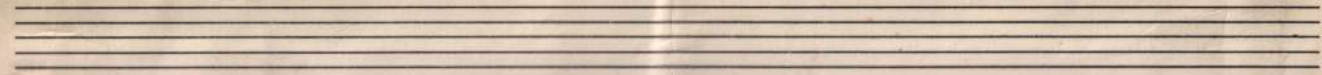
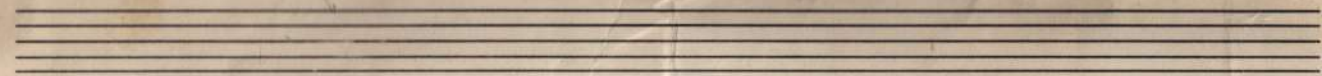
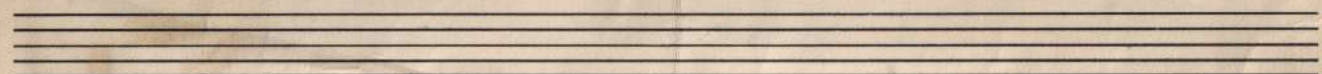
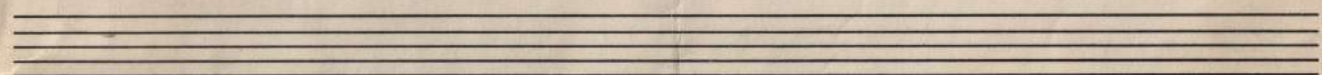
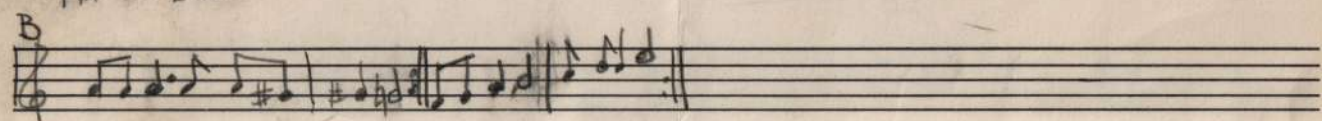
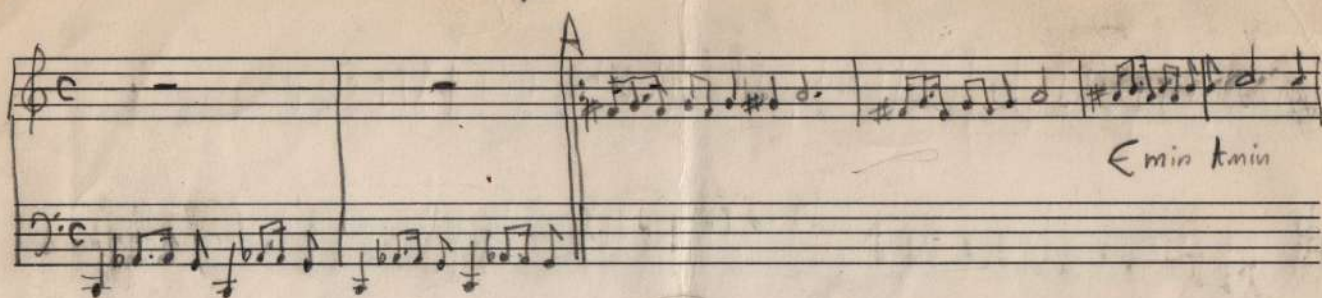
APPT.
LANTERNS
RECORD PLAYER
COURT

Curtain
Stage Mgr (Prompt + Scenery)

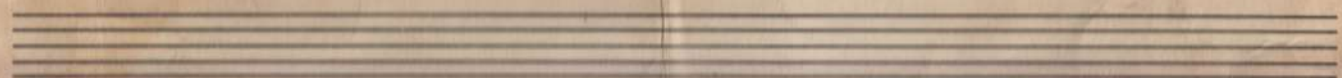
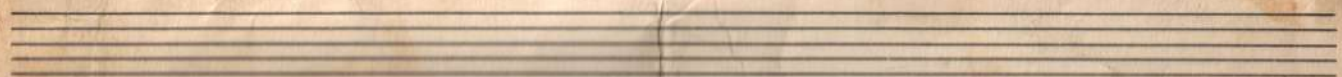
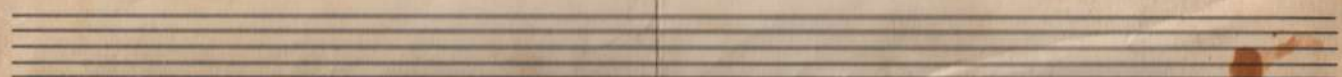
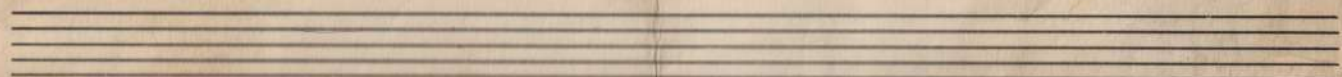
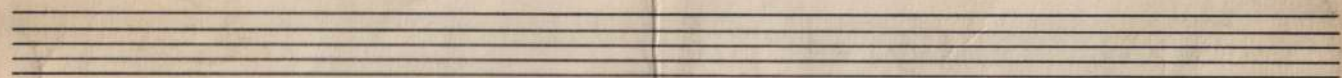
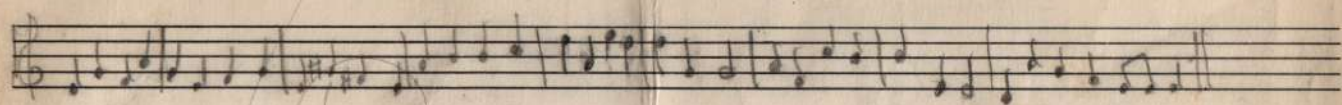
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Spot light
Bank -

1- I'm an Introvert
001- 038 7 1/2 ips

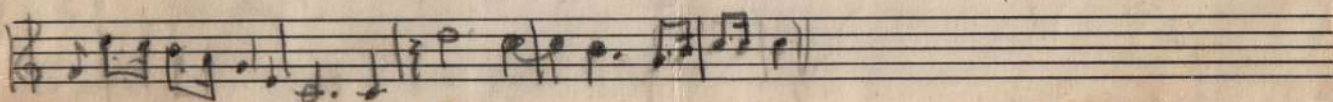
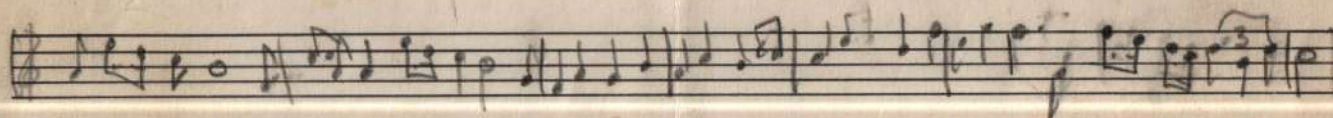
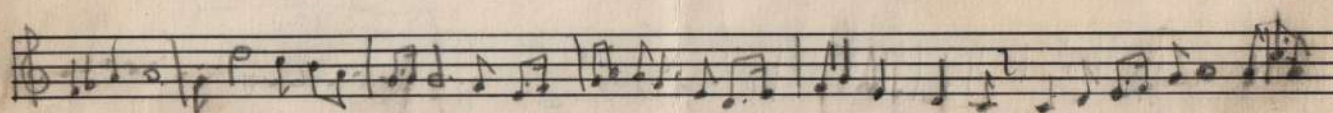
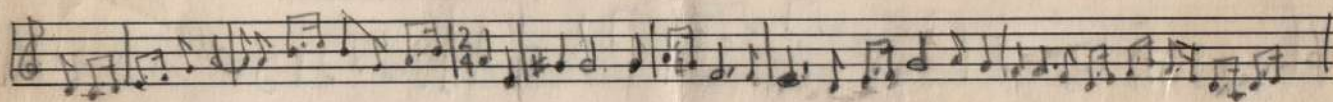
mf



3- Jim A Kotten Hypnotist
0/13- 106 7 1/2 ips
167



4- *sin indispensable*
108 - 140 $7\frac{1}{2}$ ps



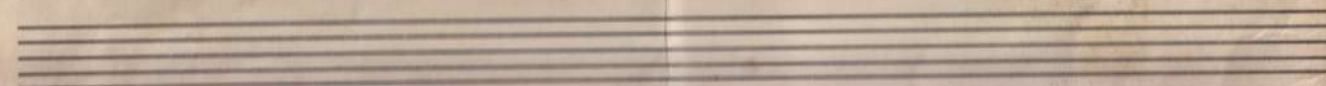
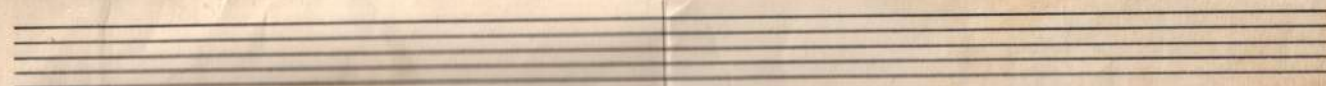
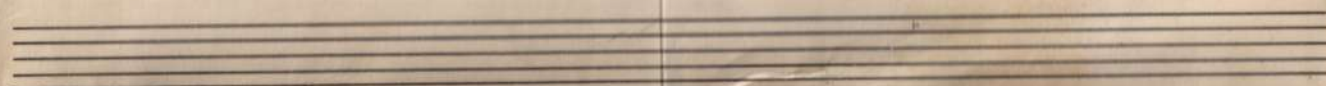
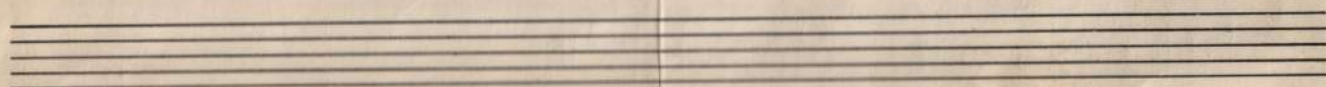
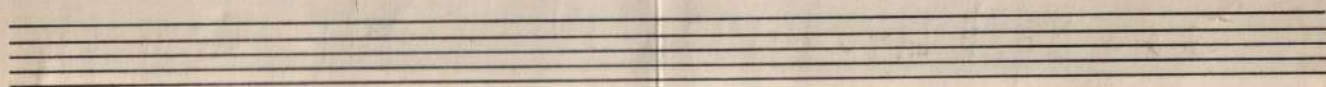
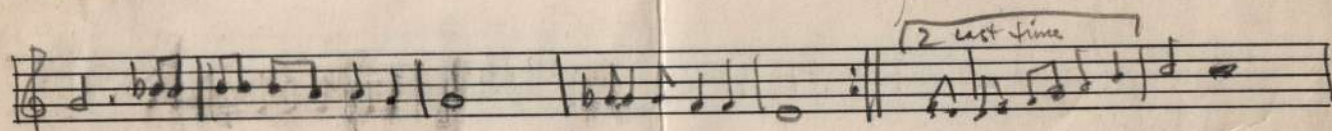
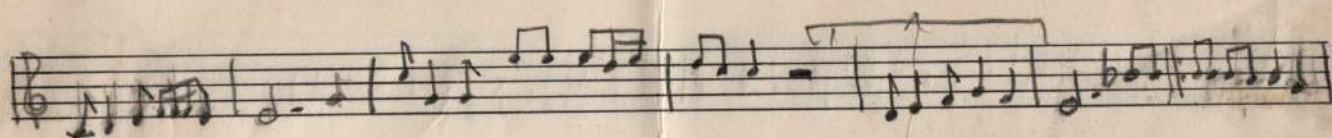
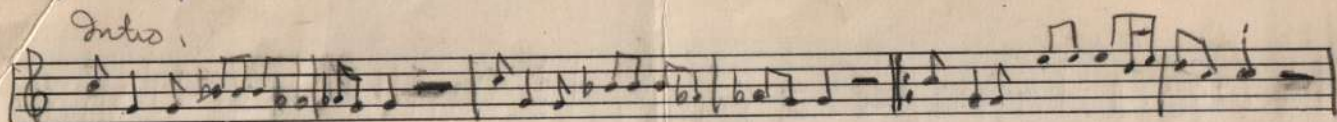
Overture

- Fanfare for show at theatre -
long repeated

2- Superficial Relationship

040-070 7 1/2 IPS

Intro.



Should have been injected
into STW FM;
in libretto:

While it appears our hero
was 1st true as evangelist &
became corrupted in PR.

Maybe he was 1st a phoney
as evangelist & became true
to his inner needs when he
becomes Pat Toey type: AND
rebels against this when he finds
real love =